The chief, having appointed a day on which the ceremonies shall begin, sends a messenger with a bowl to a medicine man whom he asks to conduct the ceremonies. The medicine man is called ni'mitikiki "he of the bells." He carries his medicines stuffed in the tail-skin of a gun or zebra and we shall see that his tail or bells play a very important part. Having sent word back to the chief of his acceptance of the invitation, he goes his wife to prepare some fresh water-all with which he will consecrate his medicines, and sends out the boys of the village to collect firewood. A big bonfire is made and dancing goes on all that night in his village. Early next morning he returns to the door of his hut where his wife hands him his "bells." He then immediately departs for the village of the chief. His wife tells with her tongue, this being the sign of his departure, and dancing now, some friend (often his brother) who acts as his chief assistant, his wife, and others will go with him.

He signals his approach to the chief's village by singing:

"Ka mwi'ke ngoto, ngoto'wi Ngoto'wi"
"I'm at the village! I don't be long!"

As he enters the village, all the women hail his arrival by trilling the tongue (ju-kuku). He goes straight to the open space in front of the chief's house where the chief awaits him. The chief immediately goes into his house and producing a cloth, gives it to the ni'mitikiki who then places his "tail" on the ground, (mbilili, "things put down"); these are the signs of the covenant. A house is given to the ni'mitikiki wherein he may rest and sleep.

That night, all the mothers of the boys who are to undergo their initiation, now called mali (sing. mwali), pound flour for the ceremony. Early the next morning, the ni'mitikiki visits the place where the pounding is going on and collects a little flour from each woman's basket into a small basket he himself carries.

The chief then gives him a cock and a hen, an ox and a hoe, with these he goes all accompanied by the fathers of the mali to the spot where Lupanda will be made. Arrived there, he first points out the spot where his ox's hut is to be erected. This is quickly built, followed by the shelters for the mali.

The cock and hen are then killed and cooked, also some porridge; the entire fowl is cooked; the liver is not cooked separately. When it is ready, the ni'mitikiki takes a piece of the liver from the pot and some porridge from the other pot together in one hand and then throws them into a little hole where his "tail" has been resting. At this spot, Lupanda is made. The ni'mitikiki then partakes of both again and eats; after he has finished, the other men eat.

After the building of the shelters is finished, fire-wood is collected. On the ends of the grass shelters figures of animals in grass may be strung up on poles, but they have no definite significance.

In the meantime in the village, the chief has had mbyani (ammonoidal flour) prepared. It is made from millet by his head wife, who must not be over a menstrual period.

two feet high and fifteen inches in diameter, hollowed out from above for about two-thirds of its length. Many are made with a kind of bone or stand, and some have roughly carved human or fish heads; these are called "the breasts," doubtless sentimentalized portraits of women, a large part of whose life is spent in preparing flour (Pl. XV, fig. 16).

Fire-sticks. Matches are becoming more widespread year by year and soon the knowledge of how to make fire with a fire drill will be lost. The method employed among the Tiwi is as follows: a flat surface is cut on a piece of partly rotted wood. In the middle of this a small depression is made, and on one side of the piece of wood a groove is cut leading from the flat cut surface. The piece of wood is held firmly on the ground by one person with a piece of old woodland cloth or some charred sticks at the base of the groove. A second person, by rolling a stick of hard wood rapidly between his hands with the point directed against the depression on the flat surface in which a little soft bast has been placed, drills a hole into it. The heat developed is sufficient to cause the powdered cotton wood to start smouldering. This is then turned out on the cloth, which is gently waved in the air till it catches fire (Pl. XV, fig. 16).

Boats. With the exception of a small canoe-like vessel, *kinampan*, made of rough bark and used for crossing streams, the Tiwi have no boats. The dug-out canoes which they use at the present day are made for them by the Anyenjo. In addition to the bark boat, they use a kind of raft made from the pith tree, *kampan*.

Tobacco. The use of tobacco in some form is universal among the tribes of Nyassaland and the Tiwi are no exception. The method of use varies among the different peoples; smoking, chewing, and snuffing are all practised, but while the Anyenjo is essentially a pipe-smoker, the Tiwi take snuff, although I think only lately for how also taken up smoking and chewing. A short time ago, a Tiwi who chewed would have been laughed at. The Anyenjo do not chew but take snuff to a certain extent; the Angoni who do not smoke or chew are lavish snuff-takers; the Atumbuka, Ayanga, Ayanga, and Ankonde are pipe-smokers and to lesser degree snuff-takers.

Tobacco is called *mwa* (Juba, Chin.). It is prepared by sun-curing the leaf, which is then rolled up into a twist and allowed to dry further. The common tobacco pipe consists of a clay bowl, often ornamented, and a reed stem; it was formerly called *nkhonga*, but is now known as *kubo* (Pl. XV, fig. 11). For hemp, *chamba*, the Tiwi use a water pipe called *mbombo* (*upombo*, Chin.); this consists of a bamboo water container from which projects a reed stem ornamented by a clay bowl (Pl. XV, fig. 16). The word *mbombo* is also used for a tobacco pipe.

When tobacco is charred, a little lime paste *mwalulo* made from snail shells is put in the mouth "to bring out the flavor," a small clay jar being used to carry the *mwalulo*.

Both the Wapoto and the Anyenjo prepare snuff by grinding the broken-up tobacco leaves with a stone in a pestle-mill; the powder is then turned out into wooden shovel and warmed over a fire. A few drops of a preparation called *mapuli* is added for flavor. *Mapuli* is

are now still bred. With the exception of native birds such as the crow and the hawk, most birds are considered fit to eat. The hornbill is not eaten, as it is supposed to carry part of a corpse on its nose.[1] Pouty fowls, a regular article of diet, but some taboos in this connection are mentioned elsewhere.

Eggs are eaten only by children and old people; that is, by those outside the child propagating age. Milk is never consumed in any form. They say, "What a disgusting habit, to suck the juice of an animal while it is still alive!"

Pregnant women will not eat certain things lest the child be born with some deformity, such as the snout of a pig, or the white stripes of a zebra.

Art and decoration. Sculpture can hardly be said to be an art known to the Tiv. The only piece of stone work I have ever seen was a granite boulder, on the surface of which sup holes had been made for the game of *Ikoo* (Pl. IV, fig. 4).

Of late years, individuals here and there have begun carving wooden figures of men and animals. The Tiv, of course, make no idols. It is uncertain exactly how long it is since any of these people started producing wooden figures. I should think that this art has sprung up within the past twelve or thirteen years, that is to say, since there has been a market for them among European residents. In the first place only natives and some of the common animals, the shark and leopard, were represented; since then, many animals and Europeans have been copied. The native is extraordinarily clever in reproducing characteristic features in dress, etc., so that a Portuguese is easily distinguished from an Englishman. The little models in ivory of animals and native household objects, made by the Ibo[bik] people on Lake Nyasa, have never been copied by the Tiv. Neither do they make clay images of men and cattle as do the Zulu-descended Angoni and cattle-keeping Wankonde. No native would allow any wooden figure to remain in his house for fear of ill luck; the women especially would look askance at them, fearing some misfortune to their next pregnancy. Little wooden figures of birds, however, are sometimes seen offered to the priest of the hut roof.

The making of carved figures, then, is of recent introduction, or rather is a recent result in the evolution of the Tiv, as they were not taught but self-inspired in the work.

The ability to make representations of objects by drawing appears in the same way to originate spontaneously here and there as a sport. Natives with a talent for drawing are found among all the tribes, and among the Tiv, it is said, there have always been some who have been able to draw. Naturally enough, their reproductions are made on the walls of their houses, and their subjects are generally animals of the forest, sometimes men and women, or some other objects of particular interest" (Pl. VIII, fig. 1). I also give sketches of some other drawings I have noted (Pl. XVIII); the lion figure of a man on Makurgbi's

[1] This report, p. 400.

[2] H. A. Wilson, "A Native Painting from Nyasaland," *Journ. Afric. Soc.*, London 1906, vol. 5, no. 19, p. 249-250.

(fig. 14), and an earthen bowl from Mipanu's in Sumisip district (fig. 15), also two birds on Pilamil's whistle I should think represent a lizard and a snake (figs. 16, 17). It is interesting to compare these silhouettes which show a natural feeling for design, with others, the work of an Aegean youth in touch with a European primary station, who depicts the schoolmistress, his donkey, his dog, and a skate boat with kicks or jet waves of form. Note the dots above the animals' bodies which represent skate feet seen from the other side (Pl. XVIII, figs. 18-20).

The models of animals and other objects made in relief on the ground at Lugundo, and of animals in grass and bamboo at Chiquito, are referred to under Initiation Ceremonies.

Decoration is limited to the marking of patterns of geometric design on many household articles. The graving of pots is mentioned under Pottery: guard combs sometimes have lines and triangles cut on the surface; ivory betle lancilles may have geometric designs on them, the areas being true of ivory post-rings and necklaces. Spear handles and walking sticks, small boxes, pipes, the head-rest and the necks of musical instruments, are commonly engraved with designs. The wooden rim of the octagonal basket is always so treated. A series of these designs from baskets is reproduced (Pl. XVIII). Occasionally geometric patterns are painted on the walls of huts. The best example I have seen is shown in the photograph which represents a Mohammedan mosque in South Tyrone district. This, I think, gives the key to the origin of these geometric patterns, namely, Swahili influence among the Yan (Pl. VI, fig. 1).

Personal ornamentation. The skin color admired most among the Yan is a rich brown and is likened to the color of the milkfish, *kiyagalo*. A very black skin is not liked and a man is said to be " as black as a crow." Very light colored skins are equally distasteful to some and considered to resemble the color of a roasted crab. The hair should be jet black. Young men anoint their hands with a decoction of cocoanut pods in boiling oil to make the hair black and lustrous. When the hair is turning white, a substance made of the charred roots of a plant called *sikalaga* is put on to make it black.

Natives recognize that some among them have red hairs on their heads or in their beards, and such a man is called *mahimon*, *mahimon* being the name of a caterpillar which lives on the *mimosa* tree and is covered with long red hairs.

The old men used to wear wigs, *shirinyi*, made of knotted string blackened and oiled to look like hair; the women wore one called *shikuan*. These were used to disguise grayness or baldness.

The women sometimes let the hair grow long and then shaved bands on wigs of it. This fashion is called *shirinyo*. The large red bead, *shitalala*, is now used for the purpose. This fashion was adopted by the old women and those in charge of the Chiquito community. Strings of beads threaded on the hair falling down around the head are called *kharkala* or *mahimbala* (plur.). Women sometimes shaved bands on the crest of hair called *sakaka*. Ordinarily the hair is periodically shaved or sometimes cut with a knife, but the process is painful and therefore unpopular.

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1. Native painting on the interior of a mud wall

2. A Yao native

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3. Mandwewa Yao native

4. Mandwewa Yao native, showing lip ornaments of bone on the mandible

[End Plate 8]

778
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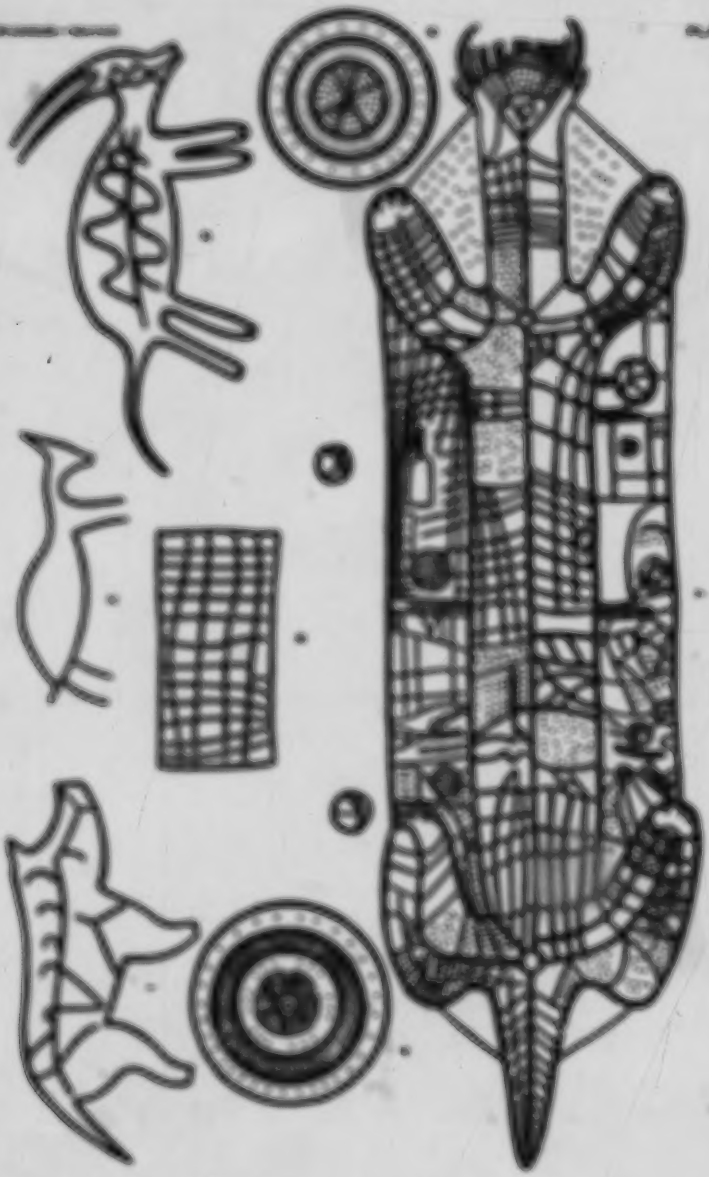
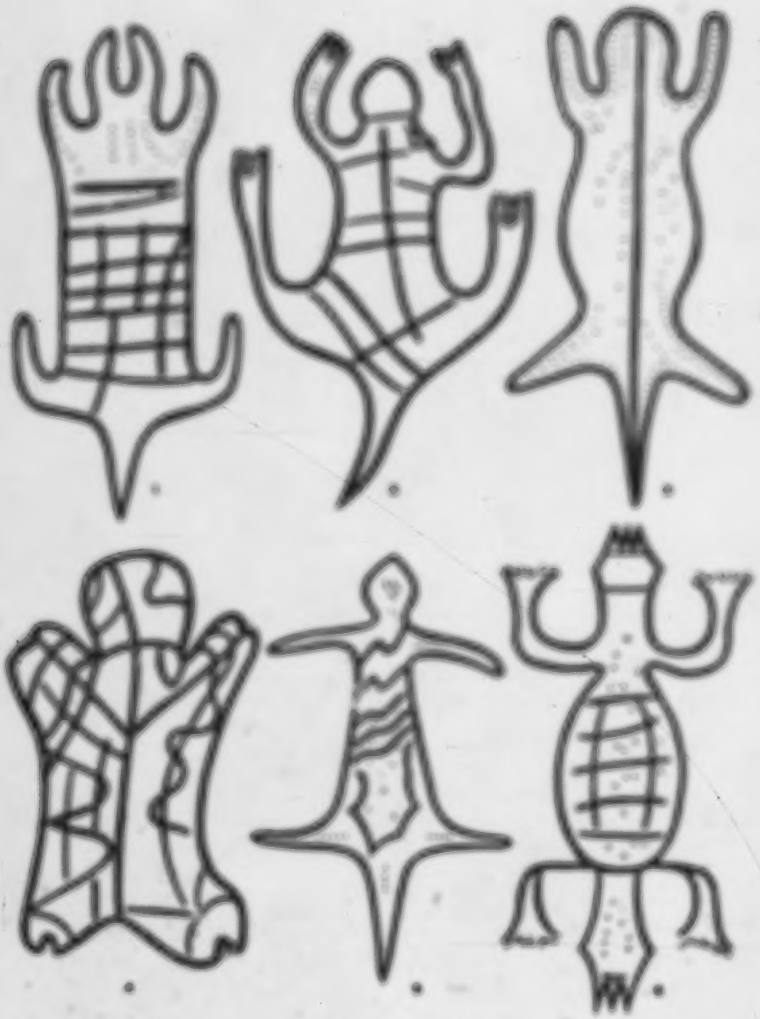
[341]

[End Plate 10]
[Explanation of plates, cat. 116, p. 265]



[End Note 2.]

[For Note Explanation, see ref. 115, p. 261]



[End Plate 18]

[For explanation, see cat. 86, p. 265]

[Find Plate 13]

[For explanation, see cat. 116, p. 265]

[End Plate 18]